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Examples:—14, ceue; 95, eussent; 113, 369, veist; 464, 466, veu; 467, reonde; 500, veoir; 545, aseur; 586, beut.

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GERMANIC GRAMMAR.

Urgermanische Grammatik. Einführung in das vergleichende Studium der altgermanischen Dialekte. Von DR. W. STREITBERG. Heidelberg: Carl Winter's Universitätsbuchhandlung, 1896. 8vo, pp. xx, 372.

THE purpose of Streitberg's book is to furnish students of philology with an outline which, through a comparison of the different Germanic dialects establishes the common basis of Germanic primitive speech in its relation to the other Indo-European dialects. The book will thus be of service to students in Germanics as well as in Comparative Philology.

It may be said, at the outset, that the author has accomplished his object admirably, with the scholarship and the skill of presentation to which we are accustomed in his writings, and with true pedagogical insight gained by several years' lecturing on this topic. Those, of course, that will take the work for an "Elementarbuch" in the common acceptance of the word—among whom we may include the amusing reviewer in the *School Guardian*—will be sadly disappointed. But by all those who have labored through the immense literature of Germanic philology, and who have succeeded in removing the seven seals from Kluge's masterly, yet more involved, article in Paul's *Grundriss*, the far clearer presentation by Streitberg will be gladly welcomed.

Yet with all the praise we have to bestow on the new book we must confess that the idea of an "introductory treatment" ought to have kept the author's eye on the many students of Germanics who have not had the good fortune of listening to the instructor's elucidation. There are few universities, even in Germany, where courses covering the field of the *Urgermanische Grammatik* are offered. A consideration of the student's needs would reduce the many question-marks that will surely remain in many a copy as evidence of its use. For instance, the treatment of the verb would

have been more intelligible by adding a paragraph on the Sanskrit verb. The reviewer has always, in his lectures on the Germanic verb, started with the Sanskrit present formation. This may not be strictly scientific, yet the student gets a more plastic, and clear impression of the rather involved forms. Can we hope that an English edition will yield theoretical scientific considerations to practical pedagogical demands?

The volume opens with a concise bibliography of references. Students in Germany can now use the translation of Giles' *Manual of Comparative Philology* by Joh. Hertel (O. R. Reisland), while V. Henry's *Précis de grammaire comparée de l'anglais et de l'allemand* is now available in the author's own English translation (ed. 1894).—P. 13. The existence of the Crimean Goths extends beyond the sixteenth century; cf. now R. Loewe, *Die Reste der Germanen am Schwarzen Meer*, 1886.—P. 14. Instead of "Niederdeutsch," (ii, b) "Niedersächsisch" would have been more appropriate.

The following section, "Laut- und Akzentlehre," is a masterpiece of composition, clear and succinct, yet sufficiently comprehensive for orientation. In § 36 the author mentions Wundt's law of apperception (cf. also p. 168). This important phenomenon, according to which two adjoining syllables vary in stress, or are at least subordinated by the human ear, will have to pass the further test of experimental phonetics. The question seems to be more complicated; cf. the Ūpsála controversy. For more details on this interesting point see also V. Michels, *I. F.* vii, 163, and M. H. Jelinek, *ib.*, 160.

In his vowel system Streitberg condenses the results of his own investigations. As the ablaut question is at present *in fluxu* it might have been fair to devote a paragraph to the treatment by other scholars, whose views have certainly not been disposed of for good by the author of the 'Dehnstufe.' A short delineation of Osthoff's system would have been helpful to the students that have been introduced to his scheme and nomenclature. In § 46 the *ə* is defined as "Murmelvokal." It would be desirable to avoid all characterizations of this supposedly one-moric reduction

of a two-moric ε , and dismiss it as the x which has so far defied definition. If confidence is to be inspired in the disciples of our science it is hazardous to postulate a "murmured," or "indistinct" vowel for the etyma of such words as *pater*.—§ 47 is not clear. Speaking of the reduction of the diphthongal series, the author says:

"Und zwar erscheint bei ursprünglicher Kürze des Vollstufenvokals in der Regel der kurze Schwundstufenvokal, bei ursprünglicher Länge des Vollstufenvokals dagegen der lange Schwundstufenvokal. Dieser entspricht dem Schwa bei einfacher Vollstufenlänge. Der Nullstufe der einfachen Längen ist der kurze Schwundstufenvokal der Langdiphthonge parallel."

Of what grade is, then, the α_i , etc., which Streitberg says equals a_i in all Indo-European languages versus Bartholomæ (cf. *I. F.* vii, 73)?—P. 44, ahd. *bōg*; read *boug*.—P. 57, Anm. 2. The inference that every I. E. e goes into i in Gothic because I. E. i before h , r goes into Gothic ai is hardly conclusive.—§§ 114 ff. treat of the sound-shifting. Streitberg establishes a chronology differing somewhat from the one generally accepted. It would seem as if the meagre data furnished by loanwords, proper names, etc., are less convincing than phonetical considerations. And these agree with Kluge's or Noreen's system better than with the one put up by Streitberg. According to him, the various stages are: i. $t > th$; ii. $th > p$; iii. $dh > \delta$; iv. Verner's law; v. $d > t$. Step iii more likely precedes ii, or is at least contemporaneous.—In § 145 the a -syncope is discussed. The author tries to make syncope probable in composition after long syllables. The greater majority of long \tilde{a} -stems and of trisyllabic stems, however, retain the composition vowel, and, on the other hand, some short stems drop the $-a$. Streitberg's hypothesis does, therefore, not remove the difficulties any more than the explanations given by Holtzmann (*Althochdeutsche Grammatik*, i, ii, 55), Kluge (*K. Z.* 26, 81), and Kremer (*P. B. B.* 8, 371).—§ 165. The g of the Ags. and O. S. forms *nīgon* and *nīgun* is explained as an intervocalic glide. This seems preferable to Kluge's explanation.—§ 200. Concerning the Aorist Present verbs, cf. now *K. Z.* 34, 587. Anm. 1 has been amplified by the author in an article in *I. F.* vi,

141. The correspondence of Lith. *il*, *ir*, etc., and *ul*, *ur* in Germanic has been put forward in evidence of the law that \tilde{i} , $\tilde{r} > ul$, *ur*. Why cannot the two languages have started from different grades?

Misprints are: p. 243, l. 24: "Dieser kann unmöglich auf urgerm.— $\tilde{i}z$ beruhen, das nur durch $-i$ vertreten werden könnte;" read: \tilde{i} .—P. 332, l. 9, read: got. *hai-hait*.

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JOHN LYDGATE.

The Assembly of Gods: or the Accord of Reason and Sensuality in the Fear of Death by John Lydgate. Edited from the MSS. with Introduction, Notes, Index of Persons and Places, and Glossary. By OSCAR LOVELL TRIGGS, M. A., Ph. D. 8vo, pp. lxxvi, 116. Chicago: The University of Chicago Press, 1895.

It is not to be wondered at that the works of the prolific, long-winded monk of Bury have been so long neglected by the students of the Early English language and literature. In fact, it was not until the appearance of Koepfel's scholarly monographs, and Dr. Schick's edition of the *Temple of Glas*—brought out under the stimulating influence of the late Professor Zupitza—that the critical study of Lydgate's works was placed on a scientific basis. But merely the foundations were laid in Schick's edition. An immense amount of work yet remains to be done; and if the programme outlined by Schick is to be carried out, that industrious pupil of Chaucer will have to engage the industry, and tax the patience of many a modern scholar. Still, we are moving onward. The *Temple of Glas* was followed (in 1892) by Lydgate and Burgh's *Secretes of old Philosophes*, edited by Mr. Robert Steele; and now Dr. Triggs, of the University of Chicago, has given us Lydgate's *Assembly of Gods*, and with it a most welcome contribution to our 'Lydgate literature.'

There was little to encourage the editor of this strange allegory in the task of constructing a critical text. The poem is found, in practically the same form, in only two MSS., two prints by Wynken de Worde, and later re-